

MR. OSCAR HAMMERSTEIN PRESENTS

# NAUGHTY MARIETTA

A COMIC OPERA

WITH Mlle. EMMA TRENTINI ~

BOOK & LYRICS BY

RIDA JOHNSON YOUNG

MUSIC BY

~ VICTOR HERBERT ~



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NEW YORK - CHICAGO - SAN FRANCISCO - LONDON - PARIS

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**M. WITMARK & SONS,**

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Mr. Oscar Hammerstein  
presents  
Mlle Emma Trentini  
in  
Naughty Marietta  
A Comic Opera in Two Acts

Book and Lyrics  
by  
RIDA JOHNSON YOUNG.

Music  
by  
VICTOR HERBERT.

*CAST OF CHARACTERS.*

CAPTAIN RICHARD WARRINGTON . . . . .	.Orville Harrold
LIEUTENANT GOVERNOR GRANDET . . . . .	.William Frederic
ETIENNE GRANDET — Son of Lieut. Governor . . . . .	.Edward Martindel
SIR HARRY BLAKE — An Irish Adventurer . . . . .	.Raymond Bloomer
SIMON O'HARA — Capt. Dick's servant. . . . .	.Harry Cooper
RUDOLFO — Keeper of Marionette Theatre. . . . .	.James S. Murray
FLORENZE — Sec'y to Lieut. Governor . . . . .	.Howard Morgan
LIZETTE — A Casket Girl . . . . .	.Kate Elinore
ADAH — A Quadroon . . . . .	.Maria Duchene
THE VOODOO QUEEN . . . . .	.Viola Ellis
NANETTE. . . . .	.Louise Aichel
FELICE . . . . .	.Blanche Lipton
FANCHON . . . . .	.Vera De Rosa
GRAZIELLA . . . . .	.Sylvia Loti
FRANCESCA . . . . .	.Myrtle Randall
NIGHT WATCHMAN . . . . .	.Eugene Roder
1 <sup>st</sup> PIRATE . . . . .	.W <sup>m</sup> Mack
2 <sup>nd</sup> PIRATE . . . . .	.F. Bonner
INDIAN . . . . .	.H. Reynolds
EAST INDIAN . . . . .	.Bert Leslie

————— and —————

MARIETTA . . . . . Mlle Emma Trentini

Adventurers, Pirates, Flower Girls, Casket Girls, Soldiers,  
Servants, Creoles, Quadroons, Mexicans, Spaniards, San Domingo Women, etc.

**SYNOPSIS.**

**ACT I.**

The Place D'Armes—In New Orleans, about the year 1780.

**ACT II.**

Scene I — The Marionette Theatre.

Scene II — The Ball-room of the Jeunesse Dorée Club.

Musical Director . . . . . Gaetano Merola  
Stage Director . . . . . Jacques Coini



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7  
Naughty Marietta.  
Overture.

M  
1503  
H. F. 27 120

953635

Allegro Marziale.

Piano.

The musical score is for the piano part of the 'Naughty Marietta' Overture. It is written in G major (one sharp) and 2/4 time. The tempo is 'Allegro Marziale'. The score consists of five systems of music. The first system begins with a piano (p) dynamic and a 'molto marcato' (very marked) instruction. It features a series of chords and eighth-note patterns. The second system continues with similar rhythmic patterns. The third system includes a triplet of eighth notes in the right hand and a 'sfz' (sforzando) dynamic. The fourth system features a 'mf' (mezzo-forte) dynamic and continues the rhythmic motifs. The fifth system concludes with a 'rit.' (ritardando) instruction followed by a 'ff' (fortissimo) dynamic and a final chord. The score is marked with various musical notations including accents, slurs, and dynamic markings.

## Animato.

8-measure repeat sign. *sfz* *p* *rit.* *p*

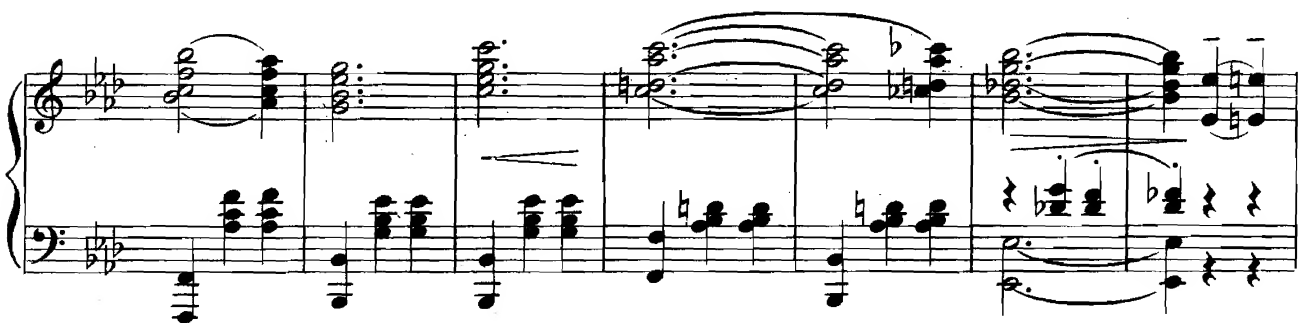
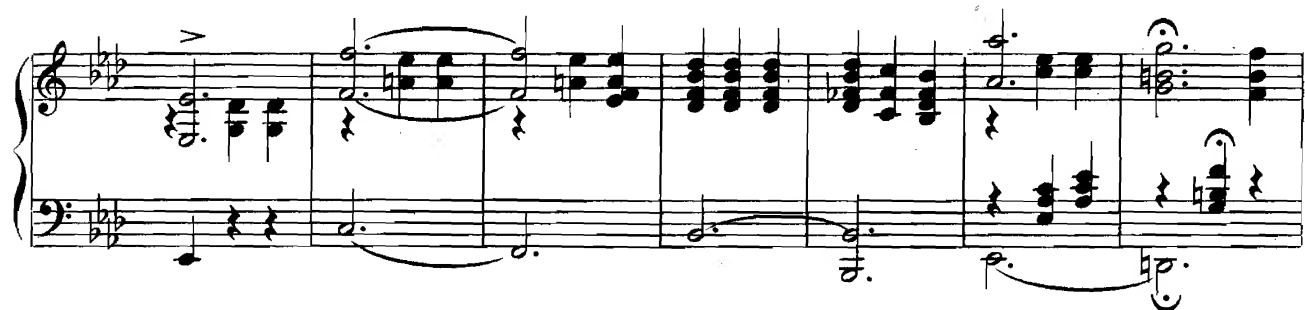
## Piu animato.

*poco rit.* *p* *p* *mf*

*mp* *p*

## Tempo di Valse lente.

*poco rit.* *a tempo.*



First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The tempo markings *rit.* and *a tempo.* are present. The music consists of chords and single notes, with some notes marked with accents.

Second system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The tempo marking *rit.* is present. The music includes chords and single notes, with some notes marked with accents.

Allegro.

Third system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The tempo marking *Allegro.* is present. The music includes chords and single notes, with some notes marked with accents.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The tempo marking *Allegro.* is present. The music includes chords and single notes, with some notes marked with accents.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The tempo marking *Allegro.* is present. The music includes chords and single notes, with some notes marked with accents.

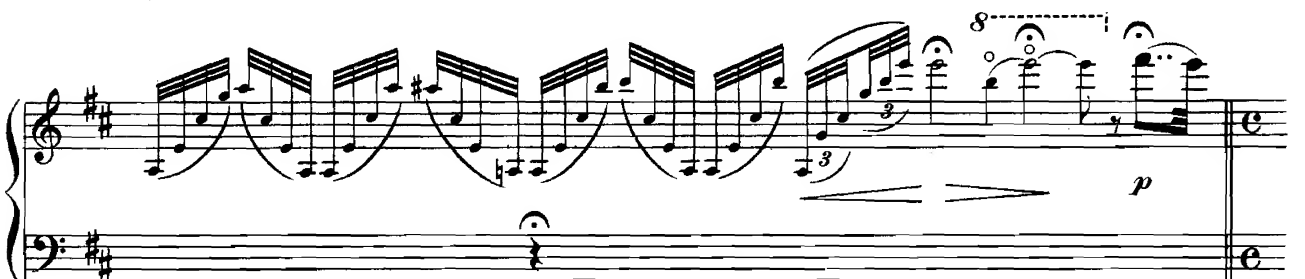




Brillante.



Violin Solo. (Cadenza.)



*Andante espressivo.*

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked *Andante espressivo.*

- System 1:** The right hand features a series of chords and eighth notes, with a dynamic marking of *f* (forte) and a breath mark (8). The left hand plays a steady eighth-note accompaniment.
- System 2:** Similar to the first system, with the right hand continuing the chordal and eighth-note patterns, and the left hand maintaining the accompaniment.
- System 3:** The right hand shows more complex chordal structures, and the left hand continues the eighth-note accompaniment.
- System 4:** The right hand features a series of chords and eighth notes, with a dynamic marking of *f* and a breath mark (8). The left hand continues the accompaniment.
- System 5:** The right hand features a series of chords and eighth notes, with a dynamic marking of *f* and a breath mark (8). The left hand continues the accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid passage with many beamed sixteenth notes and slurs, marked with an '8' and a dotted line above it. The bass staff contains a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the complex, rapid passage in the treble staff and the rhythmic accompaniment in the bass staff. The treble staff is marked with an '8' and a dotted line above it.

Third system of musical notation. The treble staff begins with a *rit.* (ritardando) marking and continues with a complex, rapid passage. The bass staff continues with a rhythmic accompaniment. The system concludes with a *mf* (mezzo-forte) marking and a *f* (forte) marking, followed by a *f* marking and a *tr* (trill) marking. The tempo marking *Allegro.* is placed above the treble staff.

Fourth system of musical notation. The treble staff continues with a complex, rapid passage. The bass staff continues with a rhythmic accompaniment. The system concludes with a *p cresc.* (piano crescendo) marking.

Fifth system of musical notation. The treble staff continues with a complex, rapid passage. The bass staff continues with a rhythmic accompaniment.

First system of the musical score. It features a treble and bass staff. The treble staff contains dense, accented chords. The bass staff has a melodic line with a triplet of eighth notes and a final measure with a *ff* dynamic marking.

*Allegro giusto.*

Second system of the musical score. The treble staff has accented chords, and the bass staff has a melodic line with a *pp* dynamic marking. A *sempre cresc.* instruction is written above the bass staff.

Third system of the musical score. The treble staff has accented chords, and the bass staff has a melodic line with a *mf* dynamic marking.

Fourth system of the musical score. The treble staff has accented chords with triplets, and the bass staff has a melodic line with a *f* dynamic marking.

Fifth system of the musical score. The treble staff has accented chords with triplets and a *ten.* marking. The bass staff has a melodic line with a *pesante.* marking and a *ff tutta forza.* dynamic marking.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and arpeggiated figures, with a dashed line above it indicating an octave. The bass staff contains a series of chords and arpeggiated figures.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and arpeggiated figures, with a dashed line above it indicating an octave. The bass staff contains a series of chords and arpeggiated figures.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and arpeggiated figures, with a dashed line above it indicating an octave. The bass staff contains a series of chords and arpeggiated figures. The dynamic marking *ff* is present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and arpeggiated figures, with a dashed line above it indicating an octave. The bass staff contains a series of chords and arpeggiated figures. The dynamic marking *ff* is present. The tempo marking *rit.* is present, followed by *a tempo.*

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and arpeggiated figures, with a dashed line above it indicating an octave. The bass staff contains a series of chords and arpeggiated figures. The dynamic marking *sfz* is present.



# Opening 1st Act.

Andante

*ppp*

*ppp*

(Church Bell strikes 5)

*ppp*

THE WATCHMAN

Five o' - clock and a fine clear morn-ing, — all's well! —

*pp* (ten.)

(The beggars arise from around fountain)

*poco sfz* *p* *sfz* *p*

*fp* *f* *p* *pp*

(man with ladder enters)

*pp*

(puts up ladder)

*sfz* *dim.*

(blows out lamp) (Sacristan shuffles across stage) *espress.*

*sfz* *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

Jes - sa - mine! Jes - sa - mine! and ro - ses!

*poco a poco cresc.*

*molto cresc.*

*p* *sfz* *molto cresc.*

1st GIRL (nearer) *f* *f#*

2nd FLOWER GIRL (off stage) Jes-sa - mine! Jes-sa-mine! and

Rose of May, blush-ing pos - - ies!  
*Mari Sold,* *Sono Fiori di Maggio*

*pp* *3*

*fp*

ro - ses 2nd GIRL

Sweet flow'rs, fresh flow'rs! *staccato*

1st FLOWER VENDER

Sweet flow'rs!  
*Gardeur*

*sempre cresc.* *fp*

1st GIRL *Allegro moderato*

Ro - ses! SEVERAL MEN (The Flower Girls enter running)

*f* Flow'rs!

*molto cresc.* *sfz* *mf*

*mf*

*mf*

Come, come, come, for the morn-ing is break - ing!

*p*

Haste, haste, haste, for the day is a - wa - king! Youth, life,

*f*

love, ev - 'ry - where! Gar - lands of

ro - ses rare, Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!



Come!                      Haste!                      Sweet, sweet,

8

*dim.*

sweet, now 'tis spring time en - thrall - ing,      Peep, peep, peep, now the  
Love Love love In the

love birds are call - ing. *unis.* Call your flow'rs while you may, \_\_\_\_\_  
are now is *Call* *Call*

*p*

Short, ah, too short the day! \_\_\_\_\_

*f* *p*

*portato*

Pet - als will fade a - way, fall - ing.

## 1st ITALIAN (with cage of parrots)

(Tenor) *f* *gridato*

Par - ro - queets! Par - ro - queets, hap - py fort - unes tell - ing!  
*Magnolias Magnolias* *Saguant humes are calling*

*fp*

## 1st FRUIT VENDER

(Bass) *f* *gridato*

Fresh figs! Or - ang - es!  
*Baigners* *Cage of fruit*

## SUGAR CANE VENDER

Tenor

Sug - ar - cane! sug - ar - cane! Come here, ~~and~~ buy!  
*Marigolds* *Marigolds* *Altos*

*fp*

STREET SWEEPERS enter

Sopranos

Don't pass us

by!

STREET SWEEPERS

Clear the way!

Clear out!

— Clear the way! —

Clear out and clear the way!

Oh,

clear the way, clear out, I say, you fool - ish ven - dors cry - ing,

We

*rapidamente**f*

have to sweep the dust a - way, we have no time for buy - ing; We

have to work ——— to clear the way, clear the way, The

cas - ket maid - - ens come to - day, come to day, To

make all fresh and fair and gay we're try - - ing. ———

## ITALIAN (with parrots)

Tenor

Pa - ro-queets! Pa - ro-queets, hap-py for - tunes tell - ing!

## FRUIT VENDER

Fresh figs! Or-ang-es!

## SUGAR CANE VENDER

Sug - ar - cane! Sug - ar - cane!

Altos

Come here I'll buy!

Sopranos

Come here I'll buy, don't pass us



by!

Moderato (Bell)

*ffz*

*p*

FLOWER GIRLS

Here they come the Con-vent maids so de-mure and shy, —

*p e staccatissimo*

Cre-ole beau-ties ev-'ry one, see them pass-ing by! —

Down - cast lash - es, lips de - mure, steps pre - cise and staid.

Oh! la! la! Oh! la! la! I would-n't be a con - vent

maid. Oh! la! la! Oh! la! la! I

would-n't be a con - vent maid. There's Mam - selle de Bells

Mam - selle Rose Ma - rie!

Fron - te - nac,

High no - bil - i -

Cre - ole beau - ties ev - 'ry one.

ty! To

Look - ing nev - er right or left,

smile they are a - fraid. Oh! la! la!

To smile they are a - fraid. Oh! la! la!

Oh! la! la! I would - n't be a con - vent maid!

Oh! la! la! I would - n't be a con - vent maid!

Oh! la! la! Oh! la! la! I would - n't be a con - vent

Oh! la! la! Oh! la! la! I would - n't be a con - vent

Allegro come sopra

ONE ITALIAN

Par-ro-queets!  
*Magnolias*

maid.

Allegro come sopra

*p*

*3*

Par-ro-queets!  
*Magnolias*

Hap-py for - tune tell ing.  
*Dragon-Blumes are falling*

Sug-ar cane!  
*Marigolds*

sug-ar - cane!  
*Marigolds*

*f poco cresc.*

STREET SWEEPERS

Clear the way, ——— clear out I say! Oh!

*sempre cresc. ed accel.*

*tr*

## Poco piu mosso

Soprano &amp; Alto

Come, come, come, for the morn - ing is break - ing,  
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

## Poco piu mosso

Haste, haste, haste, for the day is a wa - king.  
have to sweep the dust a - way, we have no time for buy - ing; we

Youth, life, love, ev - 'ry - where!  
have to work — to clear the way, clear the way. The

gar - lands of ro - - ses rare, ———  
cas - ket maid - - ens come to day, come to day, to

*p*

*portato*  
Fra - grance ——— up - on the air sha - - king. ———  
make all fresh and fair and gay we're try - - ing! ———

*ff*  
Come ——— Clear out! ——— clear out! ——— clear out, I say!  
Clear out! clear out! clear out, I say!

*ff*

Come Clear out clear out! clear out I say! Oh

Clear out clear out! clear out I say! Oh

*ff*

Sweet, sweet, sweet, now 'tis spring-time en thrall-ing,

clear the way, clear out I say, you fool-ish ven-dors cry-ing, We

Peep, peep, peep, now the love birds are call-ing

have to sweep the dust a-way, we have no time for buy-ing, We



*Exit Buy*  
 your flow'rs while you may,  
 have to work \_\_\_\_\_ to clear the way, clear the way. The

Short, ah too short the day!  
 cas - ket maid - ens come to - day, come to day, to

Pet - als will fade a - way fall  
 make all fresh and fair we're try

*portato*

Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the

ing. The cas - ket maid - ens come to - day, to make all

Piu mosso

day is wa - king, life, love, ev -

fresh and fair were try - ing clear

ry where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

ry where Come, come, come, come, the morn - ings break - ing, haste the

day is wa - king, life, love,  
fresh and fair were try - ing,  
too short the day!  
Come, clear the way!

*lunga*  
*fff*  
*fff*  
*fff*  
*ff accel.*  
*ffz*  
*ffz*  
*ffz*  
*ffz*

# Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

Allegro marcato.

Piano.

The piano introduction is in 6/8 time, key of B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in both hands. The right hand has a melodic line with accents, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *sfz* (sforzando).

*f* CAPTAIN DICK.

We've hunt - ed the wolf in the for - est, We've  
We've ranged o'er the North in the win - ter, We've

The first line of the male chorus is in 6/8 time. The melody is in the right hand, with lyrics underneath. The piano accompaniment is in the left hand, consisting of a steady eighth-note bass line. Dynamics include *f* (forte) and *sfz* (sforzando).

raid - ed the pi - rates at sea, ——— We have no in - den - ture, we're  
an - swered the call of the wild, ——— We heard the wolf call - ing when

The second line of the male chorus continues the melody and piano accompaniment. The piano part remains a steady eighth-note bass line. Dynamics include *mf* (mezzo-forte).

out for ad-ven-ture, As an - y one plain - ly can see. We've  
night time was fall - ing, And burn - ing logs high - er we piled. We've

smoked the peace pipe with the Natch - es We've  
fought for our scalps with the In - dians, We've

fought with the Sioux, wild and free. We've laughed at all dan-gers, We're  
wa - ded in blood to the knee. We've laughed at all dan-gers, We're

DICK.

known as the Ran-gers: Har-ry Blake, my good com-rades —  
 known as the Ran-gers: Har-ry Blake, my good com-rades —

SIMON.

*p a tempo.*

And mel

And mel

*sfz*

(bus. with guns.)

*sfz**p a tempo.**sfz*

CHORUS.

REFRAIN. *Allegro marziale.*  
 CAPTAIN DICK.

Tramp, tramp, tramp a-long the high - - way,

Tramp, tramp, tramp, the road is

*f molto marcato.**sfz*

3

free;

Bla-zing trails a-long the by - way,

Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the

road - way; Room, room, room the world is free! We're

Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In - fan -

try, Cap - tain Dick's own In - fan - try!

*unis.* *sfz*

Tramp, tramp, tramp, now clear the road - way; Tramp, tramp, tramp, the world is

*ff*

*3*

DICK. *p.*

We're Plant - ers and Ca - nucks, Vir -

*ff* *pp*

free! We're Plant - ers and Ca -

*ff* *pp*

*sfz sfz sfz* *p*



*molto cresc.*

gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -

nucks,                      Vir - gin - ians and Kain - tucks!

try, Cap - tain Dick's own In - fan - try!\_\_\_\_\_

Cap - tain     Dick's own     In - fan - try!\_\_\_\_\_

Cap - tain      Dick's own      In - fan - try!\_\_\_\_\_

*rit.*

 $\mathcal{L}_2$

# Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

Piano.

*f* *sfz* *p*

Oh!

Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?

*p*

*p*

## GIRLS.

Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,

The first system shows the vocal line for the girls and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,".

(They lower caskets from shoulders and sit on them.)

we'll see!

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "we'll" followed by "see!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "we'll see!".

ONE MAN BASS. ANOTHER MAN BAR.

I have broad lands and a cab - in too! I've a

The third system introduces two new vocal parts: "ONE MAN BASS" and "ANOTHER MAN BAR". The "ONE MAN BASS" part is in a bass clef and has the lyrics "I have broad lands and a cab - in too!". The "ANOTHER MAN BAR" part is in a treble clef and has the lyrics "I've a". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "I have broad lands and a cab - in too! I've a".

ONE TENOR,

I've a

range well stocked with— car - i - bou!

GIRLS.

*p*

Tai - sez - vous!

snug lit - tle nest, big e - nough for two!—

Tai - sez - vous!

Tai - sez - vous! Tai - sez - vous!

Tai - sez - vous! We're

com-ing here to be mar-ried, mar-ried, mar-ried, And we don't in-tend to now be

har-ried! Not by you! *p dim.* Won't you mar-ry me? *p dim.*

*pp* Not by you! *pp* The king has giv-en us Won't you mar-ry me, Mar-ry, maid-en fair,

*pp* *sfz* *p*

cas - kets fair, Our small pos - ses - sions are all in there! You'll  
fair? Won't you mar - ry me, maid - en fair?

have to show that you're fair and square! Tai - sez - vous!  
Oh! mar - ry me! Mar - ry me!

Tai - sez - vous! Mar - ry me! Tai - sez - vous! Mar - ry me! Tai - sez - vous! Mar - ry me!

*f* With great firmness.

*p* *cresc.*

*f* We're com - ing here to be *f* Oh,

*f* mar-ried, mar-ried, mar-ried, mar-ried, tai - sez-vous, *p* so there!

*f* mar - ry me, *p* maid - en fair!

*f* *p* *sfz* *p* DANCE.

*p* *pp* DANCE.

*p* *pp* DANCE.

# Naughty Marietta.

Animato.

Piano.

The piano introduction is in 6/8 time, marked 'Animato.' and 'Piano.' It features a treble staff with a key signature of one sharp (F#) and a bass staff. The melody in the treble staff is simple, while the bass staff has a more complex, flowing line with many eighth and sixteenth notes. The piece begins with a forte (f) dynamic.

*% semplice.* *meno.*

There are two lit-tle maid-ens that live in my heart, And  
Come a time to the con-vent they sent me straight off, I'm

*%* *p* *meno.*

The first system of the song features a vocal line in the treble staff and piano accompaniment in the bass staff. The tempo is marked 'semplice.' and the dynamics are 'meno.' and 'p' (piano). The lyrics are: 'There are two lit-tle maid-ens that live in my heart, And Come a time to the con-vent they sent me straight off, I'm'.

*a tempo.*

one is so good, like— dis! She look comme ça, and she  
not fond of dat, not— me! I say my pray'r, well most

*p* *a tempo.* *p*

The second system continues the song. The vocal line has a triplet of eighth notes marked '3'. The piano accompaniment has long, sustained chords in the left hand. The tempo is marked 'a tempo.' and the dynamics are 'p' (piano). The lyrics are: 'one is so good, like— dis! She look comme ça, and she not fond of dat, not— me! I say my pray'r, well most'.



talk: "La, la!" Like but-ter would melt, I guess. But the  
 ev - 'ry-where! And bet-ter than gold I be. But the

*p* *a tempo.*

oth - er lit - tle maid - en, dat's al - - so me, Has a  
 naught - y Ma - ri - et - ta, dat's al - - so me, Make dat

*p*

tem - per so warm, it's tor - rid! So when I am good, I am  
 con - vent so warm, 'twas tor - rid! 'Cause when she was good, she was

*a tempo.* *meno.* *p*  
*accel.* *f* *sfz* *p colla voce.*

*rit.* *pp* *parlando.*

ver - y good in - deed, But when I am bad, I'm hor - rid!  
 ver - y good in - deed, But when she was bad, she was hor - rid!

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

*p a tempo rubato.*

non," — say me; — Naught-y Ma - ri - et - ta, but you

*p colla voce.* *a tempo.*

should," says she, "Be good \_\_\_\_\_ like me." *rit.*

*a tempo.*  
"Naught-y Ma-ri-et-ta, come go home," says she, "Mais non, — non, non!" says

*p* *meno.*  
me. \_\_\_\_\_ That naught-y Ma-ri-et-ta, She sim-ple will not let her Be

*ff Allegro.*  
good as she should, — Oui, oui! \_\_\_\_\_ *D.S.*

*Allegro.*  
*rit.* *accel.* *p* *f* *sf* *D.S.*

# It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

*Animato e molto rubato.* *f* DICK.

So here's my hand, we're

Piano. *ff*

*mf* MARIETTA. *p*

friends, you see, — Cer-tain - ly, — cer-tain - ly. — You'll

*mf scherzando.* *p*

DICK. *p*

prom-ise you'll nev-er make love at me? — No! No! No! — You will

*f* *mf* *p*

MAR.

DICK.

see. You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

*rit.*

sure, I am sure, That we mu - tu - al - ly un - der - stand. We'll

*p poco rit.* *p*

call it bond Pla - ton - ic, or friend-ship tried and

*accel. rit. accel. rit.*

true, ——— We'll call us just good com - rades, or

*a tempo. marc. sfz accel. rit. a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR. *molto piu mosso.*

Yes, sol-emn-ly swear;- It nev-er, nev-er can be

DICK. *>*

sol-emn-ly swear. It nev-er, nev-er can be

*f a tempo. accel. rall.*

love! It nev-er, nev-er can be love!\_

love! It nev-er, nev-er can be love!\_

CHORUS. (Behind the Scenes.) No!\_

No!\_

*a tempo. f accel. p rall. pp fz*

Tempo I.

*f* MAR.

DICK.

I see I don't ap - peal to you, — Oh —

*ff* *f*

well, — you'll do. — In friend-ship, you'll find that I'm

*p* *mf scherzando.* *p* *f*

tried and true. — Of course, — me too. — I

MAR. *p* *mf* *p*

DICK.

s'pose your love must be tall and grand? I shall nev - er love, so



BOTH.

here's my hand! Then I'm sure, if you're sure, and I'm sure I am sure, That we

*rit.*  
mu - tu - al - ly un - der - stand. — We'll call it bond Pla -

*p poco rit.* *p* *accel.* *rit.*

ton - ic, or friend - ship tried and true, — We'll

ton - ic, or friend - ship tried and true, — We'll

*accel.* *rit.* *a tempo. marc.*

call us just good com - rades, or

*sfz accel. rit. a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR.  
Yes, sol-emn-ly swear, - It nev-er, nev-er can be

DICK.  
sol-emn-ly swear. It nev-er, nev-er can be

*f*

*f a tempo accel.*

love!\_\_\_ It nev-er, nev-er can be love!\_\_\_

love!\_\_\_ It nev-er, nev-er can be love!\_\_\_

CHORUS.

(Behind the Scenes.) No!\_\_\_

No!\_\_\_

*fp accel.* *p* *rit.* *pp* *sf*

# If I Were Anybody Else But Me.

DUET.  
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

must have been changed in my cra - dle, By my nurse or some-thing like,

For I

LIZETTE.

ain't turned out what I ought to be, And noth - ing seems to be right.

Mon

SIMON.

Dieu! Par-bleu, mon cher!— Zat is ze sad af - fair!— So

some-times I get to— dream-ing, As a fel- low will, you see, Of the

LIZETTE.

kind of a sort of a "me" I'd be, If I was-n't the me, that's me. Mon

Dieu! Par-bleu, mon cher!— Ah ça c'est très — tra -

## Allegro.

gigue.

*f* SIMON.  
I dream that I am a pi - rate bold that

knows no fear, A rav - in' swear - in' - tear - in' son of a

sea - sick buc - ca - neer! — I car - ries a - round a hun - dred pound of

i - ron in my sash! And shakes my fist as I gives a twist to my

brist - ling black mous - tache! On a cor - al reef, I eats raw beef which I

carves with my cut - lass true; And I picks my teeth with a

*f* LIZETTE.  
gleam - ing dirk When my blood - y meal is thro'! Mon Dieu! Par -

bleu! ————— Bon, bon! You are ze brave gar -

*ff* SIMON.  
con! I dreams of floods of hu-man blood And chests of dead men's

*gridato.* long pause. *Molto meno.* *molto rit.*  
wealth. And then some-bod-y wakes me up, And I find I'm just my -

LIZETTE.  
Oh!

*Moderato.*  
self. I wish I was an-y-bod-y else but me,



An - y - bod - y else would do; ——— It's aw - ful dis - cour - a - ging,

be - ing me, When I ought to be you, or you! — I

tries to smile, but what's the use? It hits me with a slam! When I

(spoken.) *ff* *mf*

gets to think - ing of who I would be, If I was - n't who I am! —

*p*

# 'Neath The Southern Moon.

Adah.

*Lento.* *ADAH.*

Tell me, kind-ly For-tune, tell me, If my

love shall ev-er faith-ful be. Tell me tru-ly if my ev-er grow-ing

pas-sion Is re-turned, or lost, for-ev-er lost to me; Queen of

*Piano.* *p*

hearts, you rule, you rule for - ev - er, Queen of hearts, whose pow'r shall ev - er

grow. — No, no, no, no! I'll look—I'll see no fur - ther! For if 'tis

lost, I can - not, dare not know.

*Piu lento, molto appassionato.*

'Neath the South - ern moon, Oh, love so warm and ten - der!

By the South - ern sea, Oh, love so warm and free!

*p*

'Neath the spread - ing shade Of palms, in sweet sur - ren - der,

While the breez - es per - fume la - den drift from sea.

*pp*

In the South - land, where the scent of the Mag - no - lias

*pp*

steep the soul in dreams Of long-ing ec - sta - sy,

*pp poco rit.*  
Where the trop - ics blooms so rare, Breathe their lan - guor on the air.

*pp rit* *espress.*

*cresc. ed allarg.* *rit.*  
Let me dream and love and live for thee! For thee!

*lunga.* *rit.*

*f animato.* *ff* *poco rit.*

71  
Italian Street Song.  
Marietta and Chorus.

Allegro.

The piano introduction is in 3/8 time, marked *ff* (fortissimo). It features a rhythmic pattern of eighth and sixteenth notes with triplets in the right hand and a steady eighth-note bass line in the left hand.

MARIETTA.

Ah! my heart is back in

Marietta's first vocal line begins with a rest, followed by the lyrics "Ah! my heart is back in". The melody is in 3/8 time, marked *f* (forte). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

M

Na - po - li, — Dear Na - po - li, — dear Na - po - li, —

The chorus begins with the lyrics "Na - po - li, — Dear Na - po - li, — dear Na - po - li, —". The melody is in 3/8 time, marked *fff* (fortississimo). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M

— and I seem to hear a - gain in dreams — her

The chorus continues with the lyrics "— and I seem to hear a - gain in dreams — her". The melody is in 3/8 time, marked *fff* (fortississimo). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M re - vel - ry — her sweet re - vel - ry — The man - do -

*p* *a tempo.*

M li - na's play - ing sweet, the pleas - ant fall of

M dan - cing feet, Oh! could I re - turn, oh! joy — com -

*cresc.*

M plete, Na - po - li, Na - po - li, Na - po - li! —

*f rit.* *colla voce.* *fff* *molto rit.*

## Allegro moderato.

M *p* *stacc.*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

*p marcato.*

*stacc.*

M ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M *sfz*

boom, boom, aye La, la, la, Ha, ha, ha, Zing, boom,

*fff f*

M aye. la, la, la, la, ha, ha, ha, Zing, boom, aye.

*ten. fff*



M

*p*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

CHORUS.

*p*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

*p*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

*p*

M

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

*ff*

M

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. \_\_\_\_\_

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. \_\_\_\_\_

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. \_\_\_\_\_

*sfz*

This musical score is for page 76 and consists of six systems of music. Each system includes vocal staves (Soprano, Alto, and Bass) and a piano accompaniment (Grand Staff). The key signature has one sharp (F#), and the time signature is 4/4.

**System 1:** The vocal parts enter with the lyrics "la, la, la, La". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked with a forte (*f*) dynamic.

**System 2:** The vocal parts continue with "la, la, la, La". The piano accompaniment becomes more complex, featuring triplets and a fortissimo (*ff*) dynamic.

**System 3:** The vocal parts sing "la, la, la, la". The piano accompaniment continues with a similar rhythmic pattern, marked with a fortissimo (*ff*) dynamic.

**System 4:** The vocal parts sing "la, la, la, la". The piano accompaniment features a fortissimo (*ff*) dynamic and includes a section marked *ff* (shouted).

**System 5:** The vocal parts sing "zing, la la ha, ha!". The piano accompaniment features a fortissimo (*ff*) dynamic and includes a section marked *ff* (shouted).

**System 6:** The vocal parts sing "zing, la la ha, ha!". The piano accompaniment features a fortissimo (*ff*) dynamic and includes a section marked *ff* (shouted).

*ff* Ziz-zy, ziz-zy, zing, zing, zing ziz-zy, ziz-zy, zing, zing,

Man-do-li - nas gay dan - cing as we play.

*ff* *gva*

zing, la, la! ha! ha! zing, zing, zing, zing, zing, zing, Boom

Boom! boom! zing, zing, zing, zing, zing, zing, Boom

*gva*

*pp* Ah!

aye!

aye!

*fff pp cresc. sempre*

M *pp* Ah ah

*pp* Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

*pp* Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

*pp*

M Ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

M

Ah Ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

The musical score is written for a vocal soloist (M) and piano. The key signature has one flat (B-flat). The vocal part consists of two systems. The first system has a melodic line with lyrics 'Ah Ah ah' and a piano accompaniment with lyrics 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.' The second system has a melodic line with lyrics 'ah ah ah ah ah ah' and a piano accompaniment with lyrics 'la la la ha ha ha zing boom aye.' The piano part features a variety of textures, including chords, arpeggios, and triplets in the right hand, and a steady bass line in the left hand.

*ten.*

M

ah ah ah ah ah ah ah

*ten.*

la la la la ha ha ha zing boom aye.

*ten.*

la la la la ha ha ha zing boom aye.

*ten.*

*gva.*

*fff*

*pesante.*

M

Ah! ah

*ppp*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye

*ppp*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye

*ppp*

*p*

M

ah!

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

M

ah ah ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye



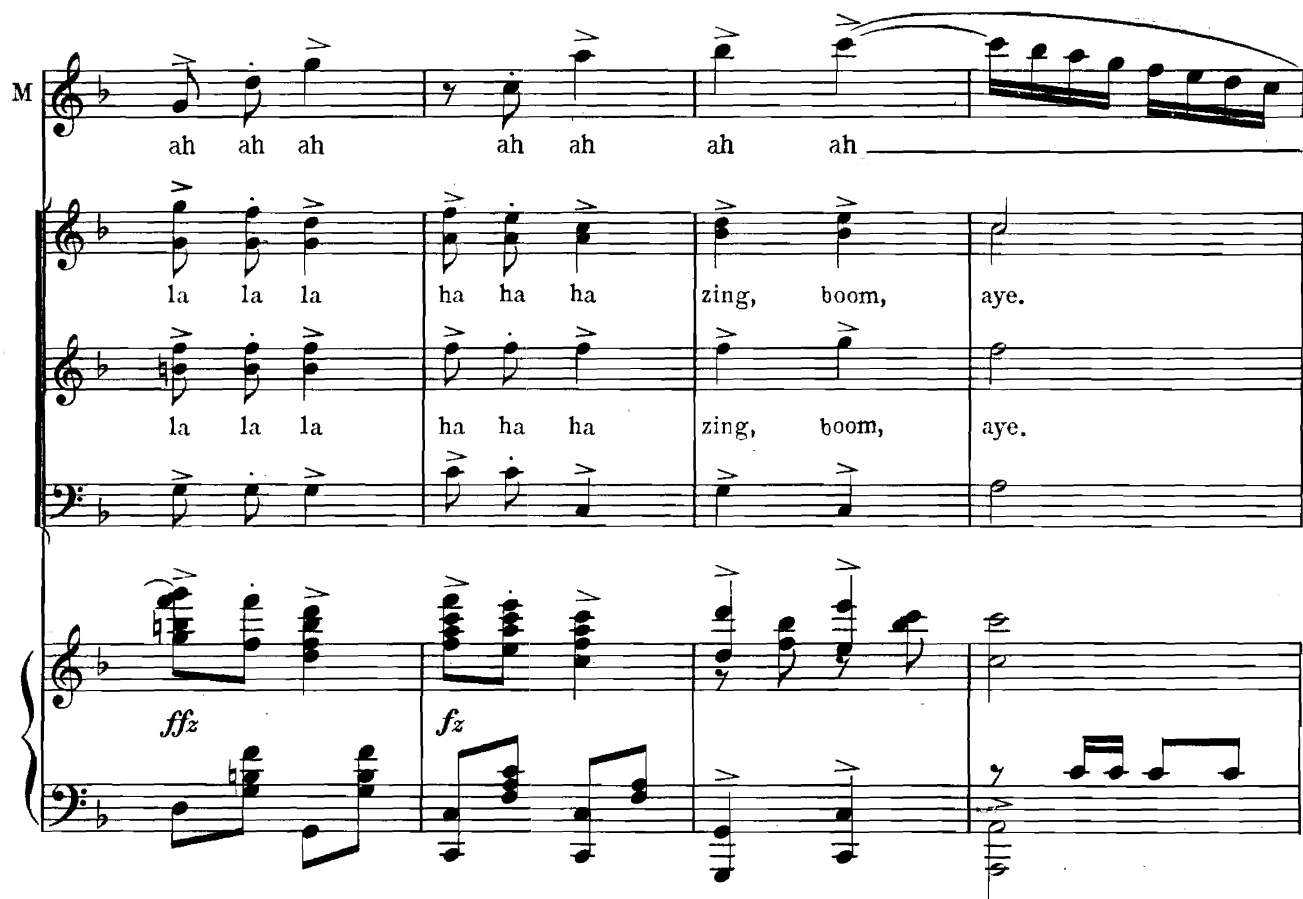
M

ah ah ah ah ah ah ah

la la la ha ha ha zing, boom, aye.

la la la ha ha ha zing, boom, aye.

*ffz* *fz*



M

la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!



## Finale 1st Act

**Allegro** ADAH *a piacere*

'Tis she! the cas - ket girl! 'tis

*mf* *fz* *collo voce*

**MARIETTA** *a tempo*

No, no no no! I am Ru-dol-fo's fi-glio!

A she!

**ETIENNE** *p*

She! a

*p a tempo* *fp* *p*

*a tempo* (to Marietta)

flow-er of I - ta - ly high no-bil - i - ty *f* To the pa - lace! come with

*p cresc.* *piu cresc.*

## MARIETTA (to Capt. Dick)

Allegro

*f* *a tempo*  
No, no, my friend! —

CAPT. DICK.  
Pro -

*f*  
me. —

Allegro

*f* *a tempo*  
*f*

*p*  
tect your son, Ru - dol - fo! Come man, speak up!

## RUDOLFO

*f*  
Yes,

*molto cresc.* *f*

## Piu Allegro

MARIETTA

M Oh! Pa - dre! Oh pa - dre dear!

R yes, she is my son Yes, yes, she is my son!

CHORUS

She

She

## Piu Allegro

*fp* *fz*

M Oh

D CAPT. DICK Pro-tect your son come, speak up!

E *fz* ETIENNE *his son* *he's* *his son!*

She his daughter, she his son!

says she is his son, this girl his son, what fun!

says she is his son, this girl his son, what fun!

*fz*

## Molto Appassionato

M

Pa - dre mi - o! Pa - dre, Oh! Pa - dre, mi - o Pa - dre!

*mf*

*fz*

## GOVERNOR

Dear me! Dear me, more trou - ble! that's not fair.

*p*

*fz*

## ADAH (aside)

'Tis she, the cas - ket girl, 'tis clear!

*f poco rit.*

*pp* (Tymp.)

*fz*

Allegretto grazioso  
MARIETTA

Oh, la! Pa - pa! 'tis a ve - ry pret - ty

*molto rubato*

*accel.*

*rit.*

M  
fix comme ça! Oh! la! Pa pa

*a tempo*

M  
we will get a - way from them, par - la! Stay near,

*accel.*

*accel.*

M  
my dear! In your lov - ing arms en - fold me here!

*accel.*

*fz p*

*accel.*

*f p*

M  
dont for - sake me stay be - side me, safe - ly hide me

*accel.*

*poco accel.*

M don't for sake me, Pa - dre mi - o, dear, no no, no, no, no, no, no,

*poco rit.*

M no!

ADAH  
Tis she, 'tis she, she's the

DICK  
His son, what fun, Come pro-tect your son, speak

RUDOLFO  
Si, si, si, si, mi - o fi - glio, mi - o

ETIENNE  
Come, come, with me! Come with

GOVERNOR  
Dear me, dear me! More trou-ble, that's not

*pp* She, his

*pp* She, his

*pp*

M Stay be - side me, Pa - dre dear! ———

A cas - ket girl! 'Tis she, 'tis she,

D up. my man. his son, what fun!

R fi - glio dear! Si, si, si, si,

E me! Come, come with me,

G fair! Dear me, dear me!

son, what fun!

son, what fun!



M Don't for-sake me, stay be-side me

A she's the cas - ket girl! 'tis she!

D Come, pro-tect your son, speak up, my man. His son

R Yes, I swear! No! don't fear, si, si,

E Come with me, come, come, come, come,

G More trou-ble now! That's not fair. Dear me,

She his son, what fun!

She his son, what fun!

*accel. rit. a tempo marcato pp*

M In your lov - ing arms en - fold me here!

A 'tis she! 'Tis she, The cas - ket girl

D what fun! come, pro - tect your son, speak up, my man

R si, si, mi - o fi - glio, fi - glio dear

E with me, come! come! Oh, come with me!

G dear me, more trou - ble, that's not fair!

The cas - ket girl is she!

The cas - ket girl is she!

accell. *fz* *p*

*accel.* *rit.* *a tempo* *poco rit.*

M yes, 'tis she, 'tis she! be-side me, safely hid e me don't forsake Pa-tri mi-o dear! \_\_\_\_\_

A yes, 'tis she, 'tis she, *pp* 'tis she! \_\_\_\_\_

D come pro- tect your son, *pp* Come, speak up! \_\_\_\_\_

R si, si, si, si, si, *pp* I swear! \_\_\_\_\_

E to the cas- tle come *pp* with me! \_\_\_\_\_

G Oh dear me, dear me, *pp* dear me! \_\_\_\_\_

Yes, 'tis s' e, tis she, *pp* 'tis shel \_\_\_\_\_

Yes, 'tis she, tis she, *pp* 'tis shel \_\_\_\_\_

*accel.* *rit.* *pp* *pp* *poco rit.*

line from  
Singing

## Allegro Vivace

ETIENNE(to Governor)

E

Come, sir, you are mas-ter here, to hold the maid you'll try. —

E

Wait a while! let me think! By and by! The

(Mocking Gov.)

CHORUS.

By and by!  
By and by!

E

Kings com-mands be on your head! His ven-geance will be dire and dread.

E

Wait a while! let me think! By and by!

*p fz*

M

Pa - dre mi - o, ———

D

Come, man, ——— speak up,

R

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

By and by! let him think,

*f*

M *f* Pa - dre mi - o, ——— For - sake me

A *f* The King's com -

D pro-tect your son, ——— Pro - tect your

R *f* fi - glio, ca - ro mi - o, ca - ro mi - o, ca - ro

E *f* His ven - geance

G Wait a while, let me

by and by

by and by

*f* *fz*

M  
not, for - sake me not!

A  
mands be on your head!

D  
son, speak up, speak up!

R  
mi - o, ca - ro mi - o, ca - ro mi - o!

E  
will be dire and dread!

G  
think, by and by, by and by!

*accell.*  
*f*

## Allegro feroce

M *f* *>* Pa - dre! *f* *>* Pa - dre

A

D Come, man! Come, man!

R

E *f* *>* No! no!

G *f* Wait a while, Wait a while,

I *f* *p* She's his fi - gliol! She's his fi - gliol To

## Allegro feroce

*f* *>* No! *f* *>* No!

*f* *>* No! *f* *>* No!

*f* *>* No! *f* *>* No!

## Allegro feroce

*f* *>*

*f* *>*



M Oh Pa dre!

A

D speak up, Come man, Come, speak up!

R *f* Ca - ro fi - glio mi - o, Oh — ca - ris - si - mo!

E no, no, no, no, Come, sir, you're mas - ter here.

G let me, let me think, wait a while.

I take his son you will not dare, we'll fight to see fair play!

To the cas - tle, to the cas - tle, a way, a way!

To the cas - tle, to the cas - tle, a way, a way!

*fz*

Musical score for a vocal ensemble (M, A, D, R, E, G, I) and piano accompaniment. The score is in G major and 4/4 time. The vocal parts are arranged in a SATB format. The piano accompaniment features a prominent bass line in the left hand and a more active melody in the right hand.

**Vocal Parts:**

- M (Soprano):** Pa - dre Pa - dre
- A (Alto):** (Silent)
- D (Tenor):** Come man, Come man,
- R (Bass):** (Silent)
- E (Soprano):** No, no,
- G (Alto):** Wait a while, Wait a while
- I (Bass):** Shes his fi - glio, She's his fi - glio to

**Piano Accompaniment:**

- Right Hand:** Features a melody with accents and dynamic markings (*f*, *fz*). It includes the words "No!" and "no!" in the second system.
- Left Hand:** Features a bass line with chords and moving lines, including dynamic markings (*fz*).

M Ah! stay near.——

A

D speak up man, come, speak up.——

R *f* *>* ca - ro fi - glio, ca - ro fi - glio mi - o!——

E no, no, Come, sir, you're mas - - ter here.——

G let me, let me think wait a - while.——

I take his son you will not dare, we'll fight to see fair play.——

to the cas - tle, to the cas - tle take her a - way——

to the cas - tle, to the cas - tle take her a - way——

8

GOVERNOR (in distress) *f*

The King of

*f* *fz* *f* *fz* *f* *mf*

France is far a - way,

*f* *mf* *f* *fz* *f* *fz*

I scarce - ly know just what to say.  
*Think I*

*f* *mf* *f* *fz* *f* *fz*

to page 102 measure 2

ETIENNE

These ruf - fians here on ev - ry side

*f* *ff* *fz*

To take his son you will not

gracefully *a piacere* *mf* *rit.*

G dare With Ru - dol - fo let her

*col canto*

*f* *mf*

*a tempo*

M ah!

A

D Come man,

R

*a tempo* *f* *f*

E No, no, no, no, no, no!

G *bidet* *stony* Wait a while

I Yes, She's his fi - glio,

No!

No!

*f*

*a tempo* *f* *f*

*8*

M *ah! ah ah ah ah*

A

D Come man, speak up, come man,

R *f* *>* ca - ro fi - glio mi - o,

E *f* *>* *>* *>* *>* no, no, no, no, no,

G wait a while, let me let me

I She's his fi - glio; to take his son you will not dare, we'll

No! to the cas - tle, to the cas - tle

No! to the cas - tle, to the cas - tle

M Ah!

A

D come, speak up! —

R Oh — ca - ris - si - mo!

E Come, sir, you're mas - ter here. no!

G think. wait a while. Wait a while

I fight to see fair play. She's his fi - glio.

a way, a way, no!

a way, a way, no!

*f*

M

A

D

R

E

G

I

Speak up, speak up,

ca - ro fi - glio, ca - ro fi - glio,

no, no, no! Come sir, come sir,

let me, let me, let me,

She's his fi - glio, to take his son you will not dare well

no! to the cas - tle, to the cas - tle,

no! to the cas - tle, to the cas - tle,

no! to the cas - tle, to the cas - tle,



M *f* Ah! \_\_\_\_\_

A \_\_\_\_\_

D speak up man, or fight for fair play, \_\_\_\_\_

R ca - ro fi - glio, ca - ro fi - glio ah, ah, \_\_\_\_\_

E Come sir, Come the King com - mands be

G let me, let me think.

I fight, we'll fight to see fair play we'll fight we'll fight To

to the cas - tle, to the cas - tle take her a - way take her a - way—

to the cas - tle, to the cas - tle take her a - way take her a - way—

8 *fz* *fz* *fz*

*ff cresc. assai* *cresc. piu possibile*

M *ah!*

A

D *ff* fight for fair play!

R *ff* ca - ris - si - mo!

E *ff* on your head, be on your head!

G *ff* Please let me think!

I see fair play, we'll fight we'll fight!

a - way, a - way, take her a way!

a - way, a - way, take her a way!

8

*ff cresc. molto.* *cresc. assai*

*Andante religioso*

M  
A  
D  
R  
E  
G  
I

*f*

(Picture)

(All kneel excepting Marietta and Rudolfo)

*Andante religioso*

*Andante religioso*  
(Organ on stage)

*ff* *fz* *pp*

The musical score is arranged in a system of staves. The vocal parts (M, A, D, R, E, G, I) are in the upper system, each with a treble clef and a key signature of one flat. The piano accompaniment is in the lower system, with a grand staff (treble and bass clefs) and a key signature of one flat. The tempo is marked 'Andante religioso'. The score includes dynamic markings such as 'f' (forte), 'ff' (fortissimo), 'fz' (forzando), and 'pp' (pianissimo). A stage direction '(All kneel excepting Marietta and Rudolfo)' is written above the piano part. The piano part includes an organ on stage section, indicated by the text '(Organ on stage)'.

(Marietta follows Rudolfo with shorter steps to music)

M

R

(Rudolfo sneaks off with long steps as indicated in part)

*rit. e dim.*

*poco string.*

(pizz. orchestra)

*pp*

**Piu mosso**

**Allegro molto**

A

D

E

I

Gone! — gone gone! — gone! —

Free! — free free! —

**Piu mosso**

**Allegro molto**

Gone! — gone! — gone! —

Gone! — gone! — gone! —

**Piu mosso**

**Allegro molto**

*f*

*rit.*

*ff*

*fz* (Orchestra)

The musical score is arranged in two systems. The first system contains four vocal staves labeled A, D, E, and I, and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clef with the same key signature. The second system continues the piano accompaniment, featuring a dense texture of chords and arpeggios. The score concludes with the text "End of 1st Act".

A

D

E

I

*CURTAIN*

8<sup>va</sup>

8<sup>va</sup>

*f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>*

End of 1st Act

ACT II.  
Opening Chorus.

SCENE I.  
PRELUDE.

*Allegro moderato.*

Piano.

*f fz sfz*

*f brillante. ff mf*

*sf p sf p ff*

*Attacca Duo.*

# Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

*Allegretto moderato.*

Piano.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

rette, just so, Row to the la - dy, Sig - nor Pier - rot.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two sharps (D major). It begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two sharps. It features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. A dynamic marking of *p* (piano) is placed above the piano part.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with its complex, rhythmic pattern. A dynamic marking of *f* (forte) is placed above the vocal line. The lyrics "San - ta Ma - ri - a! No! No! No! No!" are written below the vocal line. The piano part has dynamic markings of *fz* (forzando) above the piano part.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with its complex, rhythmic pattern. A dynamic marking of *p* (piano) is placed above the piano part. The lyrics "Ah! Ah!" are written below the vocal line. The piano part has dynamic markings of *p* (piano) above the piano part.



How\_ he is stu - pid,

*a tempo.*

The first system of the musical score. The vocal line (treble clef) begins with a key signature of two sharps (F# and C#) and a common time signature. The lyrics "How\_ he is stu - pid," are written below the vocal line. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes. A dynamic marking of *sfz* (sforzando) is present in the piano part. The tempo marking *a tempo.* is written in the center of the system.

Your friend Pier - rot!

*dim.*

*mf*

The second system of the musical score. The vocal line continues with the lyrics "Your friend Pier - rot!". A dynamic marking of *dim.* (diminuendo) is written above the vocal line. The piano accompaniment continues with a similar complex texture. A dynamic marking of *mf* (mezzo-forte) is written in the piano part.

(DANCE.)

*pp*

*molto marc. e sempre in tempo.*

*p*

The third system of the musical score. The vocal line begins with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The piano accompaniment begins with a key signature change to one sharp (F#) and a common time signature. The tempo marking *molto marc. e sempre in tempo.* is written above the piano part. A dynamic marking of *p* (piano) is written in the piano part.



# You Marry A Marionette.

*Edicure*

Con moto. Moderato, sempre rubato.

*f*

Now, why should a man who has  
Now, why should a man who has

Piano. *f accel.* *sfz* *mf*

*ten.* *p*

cour - age to face Fate, man and the Dev - il all three! Give  
strength to re - sist Fate, man and the Dev - il all three! Sur -

*a tempo.*

in - to a bun - dle of sa - tin and lace! The an - swer's as sim - ple's can  
ren - der his will to a smile and a kiss! The an - swer's as sim - ple's can

*p*

be. \_\_\_\_\_ For we men are but pup-pets, are toys aft-er all, As we  
 be. \_\_\_\_\_ Tho' we fond-ly be-lieve that we're pull-ing the rope, When the

*f*

*rit.*

laugh or we sigh or we sing:— If we creep or we crawl, If we  
 wed-ding bells mer-ri-ly ring,— Ere the hon-ey-moon's thro'; We dis-

*pesante.*

*p colla voce.*

stand or we fall, Sure a wom-an is pull-ing the string.—  
 cov-er it's true, That a wom-an is pull-ing the string.—

*f*

*p*

## REFRAIN.

*ff* *grandioso.*

Oh! A man is a man, do what he can, What - ev - er his breed . or

*f* *pesante.*

*pp* *mezza voce.*

birth; And a maid is a maid, and she is - n't a-fraid Of the

*pp*

*pp* *cresc.*

man - li - est man\_ on earth! So if you're a fool and you're

*colla voce.* *cresc. e animando.*

*rit.*

ho - ping to rule The wom - an you're plan - ning to

*rit. espress.*

*f* *ten.*

get, — Then by the old Har - ry, be sure when you mar - ry, You

*a tempo. f* *ten.*

mar - ry a Ma - ri - o - nette, My — lads!

*8* *rit. stacc.*

*f*

Yes, mar - ry a Ma - ri - o - nette. —

*8 sfz f rit. sfz*

## Dance.

Marietta.

Allegretto moderato.

Piano.

1. 2. Marietta escapes through window.

(CURTAIN.)

# The Dream Melody.

## Intermezzo.

Tempo giusto.

Piano. *ff*

Moderato.

*ff lunga.* *f* *f appassionato.*

*accel.* *piu accel.*



*Cadenza.*

8

*f* *f* *ad lib.* *poco a poco dim.* *poco rall.* *mp*  
*vibrato*  
*e molto espr.*

This musical block contains a Cadenza section. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single system with a grand staff (treble and bass clefs). The melody is highly ornate, featuring many trills and grace notes. The dynamics start with a forte (*f*) and *ad lib.* (ad libitum) marking, followed by a gradual decrescendo (*poco a poco dim.*) and a slight slowing down (*poco rall.*). The section concludes with a mezzo-piano (*mp*) dynamic and the instruction *vibrato e molto espr.* (vibrato and very expressive). A bracket with the number 8 spans the first few measures of the cadenza.

*Andante espressivo.*

This musical block contains the first system of the *Andante espressivo* section. It continues with the same treble clef and key signature. The tempo is marked *Andante* and the style is *espressivo*. The music features a series of chords and arpeggiated figures in both the treble and bass staves, with many slurs and accents indicating a slow, expressive movement.

This musical block contains the second system of the *Andante espressivo* section. It continues the slow, expressive movement with complex chordal textures and arpeggiated patterns in both staves. The notation includes many slurs and accents, emphasizing the expressive character of the piece.

This musical block contains the third system of the *Andante espressivo* section. It concludes the section with a final chordal texture and arpeggiated figures in both staves. The notation includes many slurs and accents, emphasizing the expressive character of the piece.

*sfz* *rit.*

(Quasi l'istesso tempo.)  
Allegretto scherzando. (*Molto moderato.*)

*mf*

*p*

*poco rit.* *pp a tempo.*

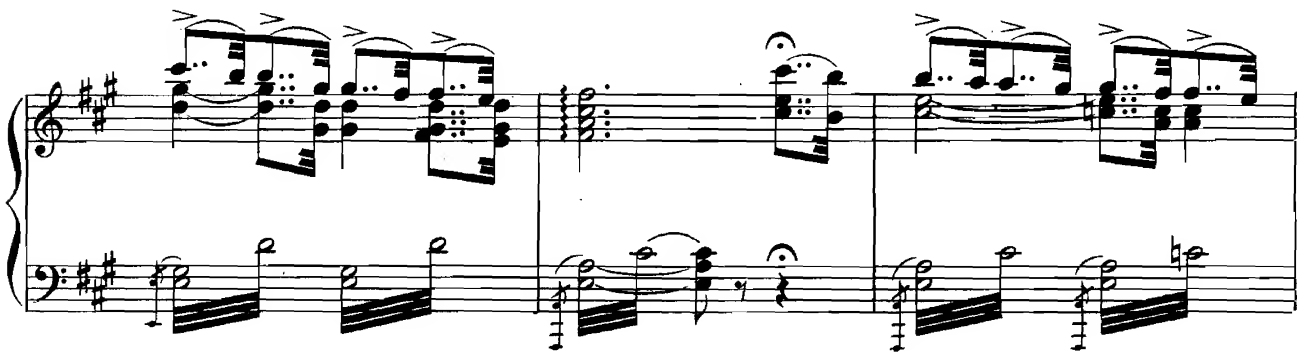
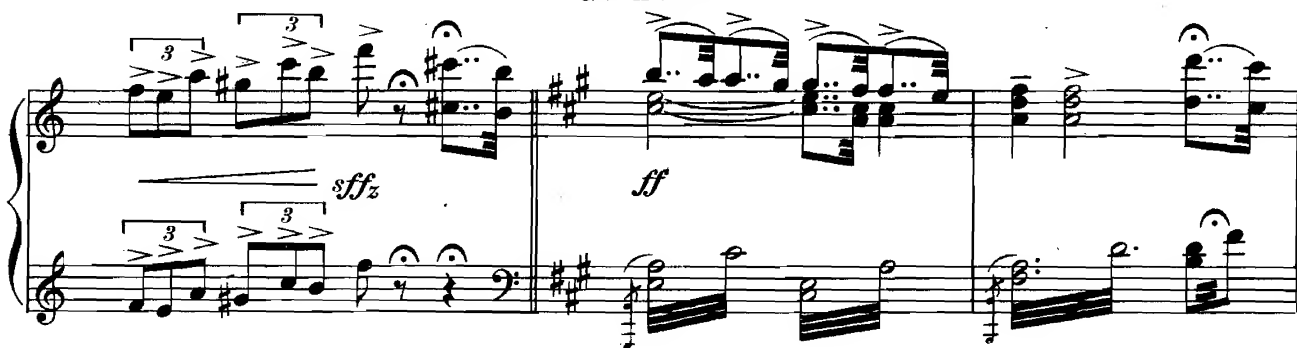




Andante ♩ = ♩ of preceding tempo.



Grandioso.



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando).

Second system of musical notation, continuing the piece. It features a treble and bass staff with complex rhythmic patterns and dynamic markings including *f* (forte).

Third system of musical notation, continuing the piece. It features a treble and bass staff with complex rhythmic patterns and dynamic markings including *ten.* (tension).

Fourth system of musical notation, concluding the piece. It features a treble and bass staff with complex rhythmic patterns and dynamic markings including *ff allarg.* (fortissimo allargando) and *sfz* (sforzando).

## New Orleans Jeunesse Dorée.

(SCENE II.)

Allegro.

(During change of Scene.)

Piano.

*fp*

The musical score is written for piano and consists of five systems of music. Each system is written for a grand piano, with a treble staff and a bass staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro' and the dynamic is 'Piano'. The score begins with a forte-piano (fp) dynamic. The first system includes a repeat sign and a first ending. The second system has a repeat sign and a first ending. The third system has a repeat sign and a first ending. The fourth system has a repeat sign and a first ending. The fifth system has a repeat sign and a first ending. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.



**CHORUS.**

*f* Gam - bling, gam - bling, ra - cing, di - cing;  
*f* Gam - bling, gam - bling, ra - cing, di - cing;

Life's a sort of gam - ble If you look at it that way!  
 Life's a sort of gam - ble If you look at it that way!

Ev - 'ry fel - low must be jol - ly  
 Ev - 'ry fel - low must be jol - ly



*1st Solo.*

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll  
My  
Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and 4/4 time. The lyrics are: "Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll My Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a triplet of eighth notes in the right hand.

*1st Solo.*

take you!  
cot - ton! I'll I'll  
I'll My doub - le! mis - tress!

The second system of the musical score. It continues with the vocal staves and piano accompaniment. The lyrics are: "take you! cot - ton! I'll I'll I'll My doub - le! mis - tress!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a triplet of eighth notes in the right hand.

with you!  
take you!

The third system of the musical score. It continues with the vocal staves and piano accompaniment. The lyrics are: "with you! take you!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a triplet of eighth notes in the right hand.

*Tutti.*

*ff* *ff* *ff* *ff*

It's yours! Look up!  
You've won! Look up!

Buck up! Pay, pay, pay! Look up  
Buck up! Pay, pay, pay! Look up

*col gva* *col gva*

8:

This musical score page, numbered 132, contains vocal and piano parts. The vocal parts are written in two staves (treble and bass clef) and include the lyrics: "Buck up!", "Pay, up, pay!", and "Look up!". The piano accompaniment is written in grand staff notation (treble and bass clef). The score is divided into four systems. The first system shows the vocal parts and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system shows the vocal parts and piano accompaniment. The piano accompaniment includes various musical notations such as chords, arpeggios, and dynamic markings like *sfz*, *fz*, and *ff*. The vocal parts include lyrics and musical notation with notes and rests.

**Vocal Parts:**

System 1: Buck up! Pay, up, pay! Look up!

System 2: Buck up! Pay, pay, pay!

System 3: Buck up! Pay, pay, pay!

System 4: Buck up! Pay, pay, pay!

**Piano Accompaniment:**

System 1: *sfz*, *fz*, *ff*

System 2: *sfz*, *fz*, *ff*

System 3: *sfz*, *fz*, *ff*

System 4: *sfz*, *fz*, *ff*

1. 2.

Come, pay!

Come, pay!

1. 2.

8

8

*ffz* *ffz* *ffz* *ffz*

# Love's Of New Orleans.

Pomposo

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes with accents, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#) and the time signature is 2/4.

QUADROONS

The first system of the song. The vocal line begins with a whole rest followed by the lyrics "We're the love of old New Or - le - ans, With its". The piano accompaniment continues with the established bass line and chords.

The second system of the song. The vocal line continues with the lyrics "lan - guor and it's glow, its fire, and we wear the badge of the". The piano accompaniment provides harmonic support with chords and a steady bass line.

The third system of the song. The vocal line concludes with the lyrics "red, red rose with its fra - grance of de - sire! We're the". The piano accompaniment ends with a final chord and a few notes in the bass line.

love \_\_\_\_\_ of old New Or - le - ans, we're the flow'rs \_\_\_\_\_ of glo - rious

sum - mer night, for we drive the cares of the day a - way, in our

gar - dens of de - light! \_\_\_\_\_

1 Voice Solo (Man)

An - ge - lique!      Ve - ro -

An other (Man)      An other

Fe - lice!

nique!  
 An other  
 An-nice!  
 Bon soir, Bon soir, Bon  
 Bon soir,

soir,  
 — Bon soir!  
 (All)  
 We're the love of old New

Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!

## Tempo di Valse

ff

First system of piano introduction in 3/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a forte (ff) dynamic.

## SPANISH GIRLS

rrò.

Oh! ho - la! We dance la Ca -

Second system of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a forte (ff) dynamic and a 'Brillante' (brilliant) section marked with a forte (f) dynamic.

chu - ca! With ca - sta-nets sound - ing so gay.

Third system of music. The piano accompaniment continues in the lower staff, featuring a series of chords and a steady rhythm.

The bright eyes of each Se - ño - ri - ta Shall

Fourth system of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a piano (p) dynamic.



charm ev - ry trou - ble a - way ———— Oh, ho - la! with

*f* *Brillante*

star - ry eyes dan - cing, ———— We sing and we dance wild and

free! ———— To mu - sic in - spir - ing, en - tran - cing ————

for fair Span - ish maid - ens are we! ————

*f* *Brillante*

## DANCE



## Moderato

Piano introduction for the Moderato section. The music is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The first measure has a forte (*f*) dynamic, and the second measure has a piano (*p*) dynamic. The melody consists of eighth and quarter notes, while the bass line is mostly quarter notes.

(Enter San Domingo Girls)

First vocal entry and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Belles from San Do - min - go! Is - land far a - way,". The piano part features a steady eighth-note bass line and chords in the right hand.

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics: "Love - ly San Do - min - go, Is - land far a - way. —". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

## DANCE

Piano introduction for the Dance section. The music is in G major and 4/4 time. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. The dynamic is marked *p semplice*.

Piano accompaniment for the Dance section. The piano part continues with the same rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

First system of the piano introduction. The treble clef staff features a melodic line with a triplet of eighth notes in the final measure. The bass clef staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *p* (piano) is present.

Second system of the piano introduction. It includes a first ending (1.) and a second ending (2.) which leads to a key change to 2/4 time. The dynamic marking *fp* (fortissimo piano) is in the first part, and *pp* (pianissimo) is in the second part.

**Allegro. FRENCH GIRLS**

First system of the vocal and piano accompaniment. The vocal line (treble clef) has the lyrics "At - tend-ez! at - tend-ez!". The piano accompaniment (bass clef) is in 2/4 time with a strong, rhythmic pattern. The dynamic marking *f* (forte) is present.

Second system of the vocal and piano accompaniment. The vocal line (treble clef) has the lyrics "You'll plain - ly". The piano accompaniment (bass clef) features a crescendo and acceleration, marked *cresc. ed accel.*, followed by a fortissimo (*ff*) section and a ritardando (*rit.*) marking.

*a tempo*

see \_\_\_\_\_ We're from Pa - ris, \_\_\_\_\_ We have ze

*a tempo*

air, We have ze style, ah, ha! \_\_\_\_\_ et re - gard.

*ff*

ez \_\_\_\_\_ we have the style, Ah ha! \_\_\_\_\_ and we

know a thing or two we do, we know a thing or two, "La Belle Ma -

*fp*

rie! An - nette! Frou - frou! \_\_\_\_\_

*ff* *ff* *f rit.*

This musical system features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics "rie! An - nette! Frou - frou!" followed by a long horizontal line. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It includes dynamic markings *ff* (fortissimo) and *f rit.* (fritto, or ritardando).

*DANCE*

This musical system is labeled "DANCE" and features a piano accompaniment in two staves (treble and bass clefs) with a key signature of two flats. The tempo is marked with a 2/4 time signature. The music is characterized by a steady, rhythmic pattern in the bass line and a more melodic line in the treble.

*ff*

This musical system continues the piano accompaniment from the previous system. It features a key signature of two flats and a 2/4 time signature. The music is marked with a dynamic of *ff* (fortissimo). The piano part consists of two staves (treble and bass clefs) with a key signature of two flats.

*fp*

This musical system continues the piano accompaniment. It features a key signature of two flats and a 2/4 time signature. The music is marked with a dynamic of *fp* (fortissimo piano). The piano part consists of two staves (treble and bass clefs) with a key signature of two flats.

*fp* *ff* *ff*

This musical system continues the piano accompaniment. It features a key signature of two flats and a 2/4 time signature. The music is marked with dynamics of *fp* (fortissimo piano), *ff* (fortissimo), and *ff* (fortissimo). The piano part consists of two staves (treble and bass clefs) with a key signature of two flats.

Poco meno mosso

*f* Bra - vo! Bra - vo! Oh, how en - tran - cing!

*f* Bra - vo! Bra - vo! how chic their dan - cing!

Ah, come! ————— come all! —————

Tempo I

ENSEMBLE We're the  
We're the

with wild de - light wake, wake the night!

*molto pesante a tempo* *ff* 8

love of old New Or - le - ans, with its  
love of old New Or - le - ans, with its

lan - guor and it's glow, its fire; and we  
lan - guor and it's glow, its fire; and we

wear the badge of the red, red rose with its  
wear the badge of the red, red rose with its



fra - grance of de - sire We're the

fra - grance of de - sire We're the

love of old New Or - le - ans. with its

love of old New Or - le - ans. with its

lan - guor and it's fra - grance of de - sire!

lan - guor and it's fra - grance of de - sire!

*ff*

*p*

GENERAL DANCE

Tempo giusto

The first system of musical notation for 'GENERAL DANCE'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a series of chords and single notes, with some notes marked with accents (>). The instruction *poco a poco cresc.* is written below the first measure.

*poco a poco cresc.*

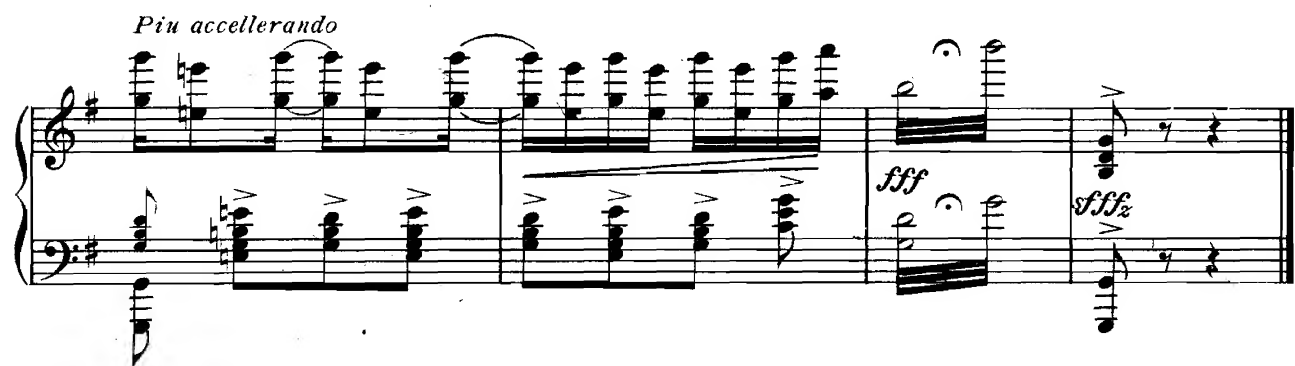
The second system of musical notation, continuing the piece. It maintains the same key signature and time signature, featuring similar chordal and melodic patterns with accents.

The third system of musical notation. It includes a dynamic marking of *ff* (fortissimo) in the final measure, indicating a strong increase in volume. The notation continues with chords and accented notes.

*ff*

The fourth system of musical notation, continuing the rhythmic and harmonic progression of the dance piece.

The fifth and final system of musical notation on this page. It concludes the section with a final chord and accented notes.



# The Sweet By And By.

Molto moderato.

Piano.

*f* *poco accel.* *rit.*

I  
They've

am a man of com - pro - mise, No stern de - crees for me. Up -  
bought up all the su - gar cane, And sell it ver - y dear. They've

*p*

on the sil - vry sea of life I sail com - pla - cent - ly. When  
cor - nered corn and in - di - go And cot - ton too, I hear. They

grave af-fairs of state a-rise, And things are off the track,— I  
try to make me ar-bi-trate, They put me on the rack,— I

close de-bate, say calm-ly: "Wait till The-o-dore gets back.  
close de-bate, say calm-ly: "Wait till The-o-dore gets back.

## REFRAIN. Poco meno.

*a tempo.*

By and by, by and by, Don't meet your trou-bles com-ing, And per -  
By and by, by and by, Don't meet your trou-bles com-ing, And per -

haps they'll pass you by. If stage coach rates should real - ly rise, And  
haps they'll pass you by. Tho' things are bad—they tell me so— The

ev - 'ry slave should get fran-chise, I'm not up - set for I sur - mise That  
coun - try's going to Bal - ly - ho! I don't "butt in" be-cause I know That

some one will ad - just things by and by! By and by,  
some one will ad - just things by and by! By and by,

by and by,— I'm wait - ing for that sweet, sweet by and by."  
by and by,— I'm wait - ing for that sweet, sweet by and by."

*p rit.*

## Prelude.

Tempo di Valse.

Piano.

*ppp staccatissimo.**(Flute.)**pp leggiero.**(Clarinete.)**pp**dim.*

# Live For To-day.

## Waltz Song.

Tempo di Valse (Allegro)

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The music is marked *p* (piano) and *cresc.* (crescendo).

MARIETTA

*rit.*

*a tempo*

Would you say to the rose

*rit. p*

*a tempo, leggiero*

*p*

Vocal and piano accompaniment for the first verse. The vocal line is in the right hand of the piano part. The lyrics are: "— when it buds to life: — 'Take care, you must joy - less". The piano part features a melody in the right hand and a bass line in the left hand. The music is marked *M* (Mezzo-forte).

Vocal and piano accompaniment for the second verse. The vocal line is in the right hand of the piano part. The lyrics are: "be; — Close your heart, close your lips — to the sun so". The piano part features a melody in the right hand and a bass line in the left hand. The music is marked *M* (Mezzo-forte) and *a tempo*.



M *bright, and the breeze so wild and*

M *free?" Ah! Youth must be youth in a flow'r or maid,*  
 ETIENNE *Ah! Youth must be youth*

M *though at ev-ning the pet - als fall. Ah!*  
 E *in a flow'r or maid!*

M Let me be young while I may — to - day, I may nev - er

E Let's be young while we may — to - day, I may nev - er

M know joy at all, — ne'er at all, — ne'er at

E know joy at all, — ne'er at all, — ne'er at

M all! —

A ADAH rit. *p*

E all! —

Would you say to the rose — when it buds to

*ff dim. rit. piu rit. a tempo, leggiero*

*p*

*leggiro*  
*p*  
 M Ah! Ah!  
 A life: "Take care you must joy - less be,  
 D DICK *pp* Ah! youth must be life!  
 E *pp* Ah! youth must be youth!

M *ppp* and the  
 A *a tempo* — close your heart close your lips — to the sun so bright, and the  
 D in a flow'r or maid, and the  
 E in a flow'r, flow'r or maid and the

M  
breez - es - wild and free Ah!

A  
breez - es wild and free Ah! Youth must be

D  
breez - es wild and free Ah!

E  
breez - es wild and free

M  
Ah!

A  
youth in a flow'r or maid - though at ev'-ning the pet - als

D  
Youth must be life in a flow'r or

E  
Ah! Youth must be life in a flow'r or

M Ah! Ah let me be young while I may — to

A fall — While we may — to

D maid — While we may — to

E maid — While we may — to

M day I may nev - er know joy at all — ne'er at

A day I may nev - er know joy at all — ne'er at

D day I may nev - er know joy at all — ne'er at

E day I may nev - er know joy at all — ne'er at

M  
all ne'er at all

A  
all ne'er at all

D  
all ne'er at all

E  
all ne'er at all

*f*

*pesante*

8

M  
Ah! Life is sweet when love is young, thrill-ing, en -

A  
Life is sweet when love is young, thrill-ing, en -

D  
Life is sweet when love is young, thrill-ing, en -

E  
Life is sweet when love is young, thrill-ing, en -

*ff rit.*

*a tempo*

*rit. ff*

*a tempo*

*rit. ff*

*a tempo*

*rit. ff*

*a tempo*

8

M  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

A  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

D  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

E  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

M  
tran - ces, rap - ture al - most di - vine, ——— *pesante* *rit.*

A  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

D  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

E  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di - *rit.*

*rit.* *a tempo*

M Ah! Love is sweet at joy com - plete, care and grief

A vine, Love is sweet at joy com - plete, care and grief

D vine, Love is sweet at joy com - plete, care and grief

E vine, Love is sweet at joy com - plete, care and grief

*ff rit.* *a tempo*

M ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

A ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

D ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

E ban - ished for aye, ban - ished, gone for aye; Come, then sur - ren - der



M love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

A love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

D love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

E love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

8

*ff* *a tempo*

### Agitato

*ff*

### Capt. DICK.

I would

*dim.* *poco ritenente* *p*

*Pocissimo meno mosso*

say to the rose when it buds to life: Be guard-ed, be sweet, be

*p a tempo*

shy; \_\_\_\_\_ yield not your sweets to each suit - or bold that

care - less, pass - es by. \_\_\_\_\_ Youth is so sweet, it's

day is so fleet, but joy's not the end of all; \_\_\_\_\_ you

dance in the sun so gay all day, but at night time the pet-als

ADAH to Etienne

Ah, come, then sur - ren -

fall.

*a tempo*

*poco a poco accel.*  
*a tempo*

*espress.*

der to love warm and ten der,

Ah!

M *accel.*  
Ah, live for to - day, for to

A *accel.*  
Ah, live for to - day, for to

D *accel.*  
Ah, live for to - day, for to

E *accel.*  
live for to - day! Ah, live while we may! Ah, live for to - day, for to

*sempre accel.* *f accel.*

M day! \_\_\_\_\_ Live while we may, live for to - day, for to -

A day! \_\_\_\_\_ Live while we may, live for to - day, for to -

D day! \_\_\_\_\_ Live while we may, live for to - day, for to -

E day! \_\_\_\_\_ Live while we may, live for to - day, for to -

*brillante*

M day!

A day!

D day!

E day!

*fz* *ff accel.* Short pause

M *ff rit.* Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

A *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

D *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

E *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

CHORUS *ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

*ff rit.* *a tempo*

M  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

A  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

D  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

E  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

wine! \_\_\_\_\_ When glan - ces en - tran - ces

wine! \_\_\_\_\_ When glan - ces en - tran - ces

wine! \_\_\_\_\_ When glan - ces en - tran - ces

The musical score is for a piece in B-flat major (three flats) and 4/4 time. It features four vocal parts (M, A, D, E) and a piano accompaniment. The first system shows the vocal parts with lyrics: "wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces". The second system shows the vocal parts with lyrics: "wine! \_\_\_\_\_ When glan - ces en - tran - ces". The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. The score is divided into three systems, with the first system containing the vocal parts and the piano accompaniment, and the second and third systems containing the vocal parts and the piano accompaniment.

*pesante* *rit.* *rit.*  
 M rap - ture al - most di - vine. Ah! Love is sweet

*rit.* *rit.*  
 A rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

*rit.* *rit.*  
 D rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

*rit.* *rit.*  
 E rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

*rit.*  
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

8 *rit.* *rit.*

*a tempo*

M Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

*a tempo*

A Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

*a tempo*

D Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

*a tempo*

E Ah! Joy com-plete, care and grief ban-ished for aye, ban-ished, gone for aye

Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

ban-ished, gone, for aye

*a tempo*

8



M  
Come, then sur - ren - der, love warm and ten - der, live for\_ to - day, to -

A  
Come, then sur - ren - der, love warm and ten - der, live for\_ to - day, to -

D  
Come, then sur - ren - der, love warm and ten - der, live for\_ to - day, to -

E  
Come, then sur - ren - der, love warm and ten - der, live for\_ to - day, to -

rit.  
Come, sur - ren - der, love warm and ten - der, live for to-day, just to -

rit.  
Come, sur - ren - der, love warm and ten - der, live for to-day, just to -

rit.  
Come, then sur - ren - der, love warm and ten - der, live for to-day, just to -

8-----

*fp*

*Piu mosso*

M *p* day! Ah! Ah! Ah! *p* *sfz* *p* Ah! ah Ah! ah

A *p* day! Come then, come then, come, sur - ren - - der *p* *sfz* *p*

D *p* day! Come then, come then, come, sur - ren - - der *p* *sfz* *p*

E *p* day! Come then, come then, come, sur - ren - - der *p* *sfz* *p*

*Piu mosso*

day! Live for to day! *pp*

day! Live for to day! *pp*

day! Live for to day! *pp*

*Piu mosso*

*sfz p* *sfz p*

## Molto piu mosso

M *p* *ff* live\_ for to - day, for to - day, just to - day live

A *p* *ff* live\_ for to - day, for to - day, just to - day live

D *p* *ff* live\_ for to - day, for to - day, just to - day live

E *p* *ff* live\_ for to - day, for to - day, just to - day live

## Molto piu mosso

just to - day, live for to - day, — just to - day, live

just to - day, live for to - day, — just to - day, live

## Molto piu mosso

*fz* *fz* *ffz* *fz*

M — for to - day, for to - day, just to - day, ————— to -

A — for to - day, for to - day, just to - day, ————— to -

D — for to - day, for to - day, just to - day, ————— to -

E — for to - day, for to - day, just to - day, ————— to -

— for to - day, ————— just to - day, ————— to -

— for to - day, ————— just to - day, ————— to -

— for to - day, ————— just to - day, ————— to -

8 ————— 8 —————

*sfz* *sfz*

The musical score is written for four vocal parts (M, A, D, E) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal parts have lyrics: "— for to - day, for to - day, just to - day, ————— to -". The piano accompaniment features chords and melodic lines, with dynamics *ff* and *sfz* indicated. There are also markings for eighth notes (8) and a repeat sign.

## Meno mosso

M  
A  
D  
E

day! \_\_\_\_\_

day! \_\_\_\_\_

day! \_\_\_\_\_ They dance

day! \_\_\_\_\_

day! \_\_\_\_\_

day! \_\_\_\_\_

day! \_\_\_\_\_

Meno mosso

*ff grandioso a tempo. ff rit. a tempo*

*ff*

*fff accel. al Fine.*

*fz*

# I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

I've a ver - y strange  
Now, I don't mind con -

*accel.* *poco rall.*

Piano. *mf* *pp*

feel - ing I ne'er felt be - fore, 'Tis a kind of a grind of de -  
fess - ing that I used to scoff At this sort of a sport of flir -

pres - sion; \_\_\_\_\_ My heart's act - ing strange - ly, it feels rath - er  
ta - tion; \_\_\_\_\_ I used to be - lieve that I'd nev - er be

sore, At least it gives me that im - pres - sion. \_\_\_\_\_ My  
 caught, In this fool - ish but fond com - pli - ca - tion. \_\_\_\_\_ I'm

puls - es leap mad - ly with - out an - y cause, Be - lieve me, I'm  
 los - ing all rel - ish for things that were dear, I'm look - ing for

tell - ing you tru - ly, \_\_\_\_\_ I'm gay with-out pause, then sad with-out  
 trou - ble and know it, \_\_\_\_\_ When some one is near, I'm feel - ing quite

*f* *p poco rit.*

*a tempo.* *rit* *molto rit. pp*

cause, My spir - its are tru - ly un - ru - ly. For I'm  
queer, But I heart - i - ly hope I don't show it.

*molto rit.* *molto rit.*

## REFRAIN.

*poco a poco a tempo.*

fall - ing in love with some one, some

*pp poco a poco a tempo.*

one girl; I'm fall - ing in love with some



one, head a - whirl; Yes! I'm

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note 'one,' followed by a half note 'head' with a long horizontal line underneath. This is followed by a half note 'a -' and a quarter note 'whirl;' with a long horizontal line underneath. The system ends with a half note 'Yes!' and a quarter note 'I'm'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

fall - ing in love with some one, plain to

The second system of the musical score. The vocal line continues with a half note 'fall -' and a quarter note 'ing' with a long horizontal line underneath. This is followed by a half note 'in' and a quarter note 'love' with a long horizontal line underneath. The system ends with a half note 'with some' and a quarter note 'one,' with a long horizontal line underneath. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

see, I'm sure I could love some one mad - -

*pp rit.*

The third system of the musical score. The vocal line begins with a half note 'see,' followed by a half note 'I'm' with a long horizontal line underneath. This is followed by a half note 'sure' and a quarter note 'I' with a long horizontal line underneath. The system ends with a half note 'could' and a quarter note 'love some one' with a long horizontal line underneath. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system ends with a *pp rit.* marking.

ly, If some one would on - ly love me!

*rit. molto rit pp*

The fourth system of the musical score. The vocal line begins with a half note 'ly,' followed by a half note 'If' with a long horizontal line underneath. This is followed by a half note 'some one' and a quarter note 'would' with a long horizontal line underneath. The system ends with a half note 'on -' and a quarter note 'ly love me!' with a long horizontal line underneath. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system ends with a *rit. molto rit pp* marking.

# It's Pretty Soft For Simon.

Moderato.

Piano.

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a forte (f) dynamic, followed by a fortissimo (ff) section, and then a very fortissimo (sffz) section. The vocal line is mostly rests in this system.

The second system continues the musical score. The vocal line enters with the lyrics: "Kink Sol - o - mon, der his - t'ry says, had vives von hun - dred Folks say dat old A - do - nis vas der most best look - ing". The piano accompaniment is marked with a piano (p) dynamic.

The third system continues the musical score. The vocal line enters with the lyrics: "score; Ant yet he vas - n't sat - is - fied and looked a - round for man, Of all der la - dy kil - ler fel - lers since der worldt be -". The piano accompaniment continues with various musical figures.

more! He vore a nob-by pur-ple robe, Und an eight-een car-at  
gan! Ven Ve-nus gives a svell af-fair, Vy de vim-mens did-n't

hat! Ant der sweet young tings, dey could-n't re-sist so svell a guy like  
care If de od-der mens dey nef-fer showed up, if Ad. vas on-ly

dat! So he used to take a ved-ding trip most eff-e-ry day or  
dere! So he vent to all der lunch-eons ant der din-ners and der

*rit.*

so; Ant then he could - n't han - dle all der brides vot tried to  
 teas; Ant ev - 'ry - bod - y sayed he vas der sweeth - est ting in

*rit.*

go ————— He bought his ved - ding rings in bales, A thous - and in der  
 Greece. ————— He jol - lied Mrs Mer - cu - ry ant Mrs Her - cu -

*a tempo*

lot, Ant he used to get ten tra - ding stamps with eff - e - ry bale he  
 les, Ant he danced der Mer - ry Vi - dow Valse mit Frau Dem - os - then -

got. He kept der ba- kers ba- king all der ba- kings dey could  
es. Der fat girls all took an- ti - fat; der schlim ones an - ti -

bake, To keep filled der roy - al pan - try mit der roy - al ved - ding  
schlim, Dey did der best dey all could do to make a hit mit

cake! Of course a king's der sort of thing most eff-'ry one wants to  
him! Of course dat so - cial li - on thing most eff-'ry one wants to

be, But I don't think as Sol - o - mon had such a much on  
be, But I don't think A - do - nis he had such a much on

*rit.*

## REFRAIN.

*Meno.*

me. \_\_\_\_\_ It's pret - ty soft for Si - mon, dot is right,  
 me. \_\_\_\_\_ It's pret - ty soft for Si - mon, dot is right,

*a tempo.* *pp* *stacc.*

A reg - gu - lar skinch for Si - mon, luck - y boy. \_\_\_\_\_  
 A reg - gu - lar skinch for Si - mon, luck - y boy. \_\_\_\_\_

\_\_\_\_\_ My vin - ning way ant sun - ny smile has Mis - ter Sol - o - mon  
 \_\_\_\_\_ My vin - ning way ant sun - ny smile has dose A - do - nis - es

skinned a mile! Ant it's aw - ful - ly soft for Si - mon, Oi! Oi!  
beat a mile! Ant it's aw - ful - ly soft for Si - mon, Oi! Oi!

Der Queen of She - ba came to see, Vot kind of a sort of a  
Dat Ve - nus vom - an tried to be, A - do - nis - es vun best

kink was he! But look at the queens dot falls for me! It's  
bet, but Gee! Yust look at der Ve - nus - es mit me! It's

pret - ty soft for Si - mon, luck - y boy!  
pret - ty soft for Si - mon, luck - y boy!

## Finale Ultimo.

Moderato.

(Violin Solo.)

*mf*

*accel.*

This system shows a violin solo in the upper staff and piano accompaniment in the lower staves. The tempo is marked 'Moderato'. The key signature has two sharps (F# and C#). The violin part begins with a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with triplet markings.

Andante. CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've

*fp p*

*pp colla voce.*

This system marks the entrance of Captain Dick. The tempo changes to 'Andante'. The vocal line (treble clef) begins with a half note 'Ah!' followed by a melodic phrase. The piano accompaniment (grand staff) provides harmonic support with a melodic line in the right hand and a bass line in the left hand. Dynamics include *fp p* and *pp colla voce.*

found thee, Ah! I know at last the se - cret of it

*pp*

This system continues the vocal and piano parts. The vocal line (treble clef) has a half note 'found thee,' followed by a melodic phrase. The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*.

all. All the long - ing, seek - ing, stri - ving, wait - ing,

*8va*

This system concludes the vocal and piano parts. The vocal line (treble clef) has a half note 'all.' followed by a melodic phrase. The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *8va*.



MARIETTA. *pp* *ten.*

Ah! at last I've found thee! found thee! at

yearn - ing, the burn - ing hopes, the joy and i - dle tears that

M *pp*

last! 'Tis love! 'tis

D fall! For 'tis love, and love a - lone the world is

M

love! 'Tis love!

D (he enters)

seek - ing; And 'tis love, and love a - lone, that can re -

M *ff* 'Tis love! 'Tis the an-swer, 'tis the end and all of

D *ff* pay! 'Tis the an-swer, 'tis the end and all of

*gva* *allargando.* *ff*

M *ten.* liv - ing, — For it is love a - lone that rules for aye!

D *ten.* liv - ing, — For it is love a - lone that rules for aye!

*gva* *ten.* *dar*

*Out* *Più mosso.*

M (Etienne enters followed by people)

D (Etienne enters followed by people)

*molto cresc. ed accel.*

MARIETTA. *ff*  
Ah, no! Monsieur,

ETIENNE. (seeing Mar. in Dick's arms)  
What's this, — my bride! —

*sfzp in tempo.* *ffp*

(with enthusiasm)  
M he has sung my song! And I know at last the  
E

*sempre animato.*  
*fp*  
*sfz*

M an - swer, — it is love, love, — it's  
E

*fp* *fp*

## Allegro molto.

M love! \_\_\_\_\_

Allegro molto. (Noise and confusion outside)

*fp* molto cresc. *f* più cresc.

SIMON. *f* (to Lizette)

They have re-

loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

S loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

*f*

S

*ff*

SIR HARRY (to men) *Seize him! Bras. Priquel* We shall hold you to answer to the Governor whom you have imprisoned on the Isle of Pines!

*L'istesso tempo.*  
*trem.*  
*ff*

ETIENNE. *ff* (He runs upstairs)  
Be not too sure! \_\_\_\_\_

*ff accel.* *ff*

(blows his whistle) (his pirates appear on balcony)

*fff* *fffz*

DICK. (to his men) *ff*  
Let him go! \_\_\_\_\_ I

ETIENNE (to Dick) *ad lib.* *ff*

The game's well played, you win!

*f*

*Meno mosso. (with great feeling)*

have won! Won all I want in this wide world!

*Meno mosso.*

*p espress. cresc.*

*p*

*MARIETTA.* *Tutta forza.* *Grandioso.*

For 'tis love, and love a - lone, the world is

For 'tis love, and love a - lone, the world is

*SOPRANOS* *ff*

For 'tis love, and love a - lone, the world is

*ALTOS* *ff*

For 'tis love, and love a - lone, the world is

*TENORS* *ff*

For 'tis love, and love a - lone, the world is

*BASSES.* *ff*

*CHORUS.*

*allargando.* *Grandioso.*

*cresc. possible.* *Tutta forza.*

*fff*

M seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

D seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

M an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

D an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, Yes 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, 'tis love, For it is love a - lone that rules for

the an - swer, end and all of liv - ing! For it is love a - lone that rules for

Pesante.

M  
ayel

D  
ayel

ayel

ayel

ayel

ayel

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Basses.

*Allegro vivo.*

*ff*

*sfz*

*sfz*

M  
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Ah

D  
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

*marcato.*

*p staccato.*



M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Ah!

M Ah! ah! ah! ah! Ah!

D La, la, la, Ha, ha, ha, Zing, boom, Aye. La la la la

*ff* La la la, Ha ha ha, Zing boom, Aye. La la la la

*ff* La la la, Ha ha ha, Zing boom, Aye. La la la la

*ff* La la la, Ha ha ha, Zing boom, Aye. La la la la

*rit.* ha ha ha ha ha ha ha!

*rit.* ha ha ha ha ha ha ha!

*rit.* ha ha ha ha ha ha ha!

*rit.* ha ha ha ha ha ha ha!

*8va* *rit.* *8va* *a tempo.* *ffz*

*8va* *loco* *ffz* *ffz* *ffz* *ffz* *fff*

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